

Design

FEBRUARY



1949

FOR ARTISTS, CRAFTSMEN, ART EDUCATORS AND HOBBYISTS



"Root of the Grapevine" by Frederic Whitaker, A.N.A.

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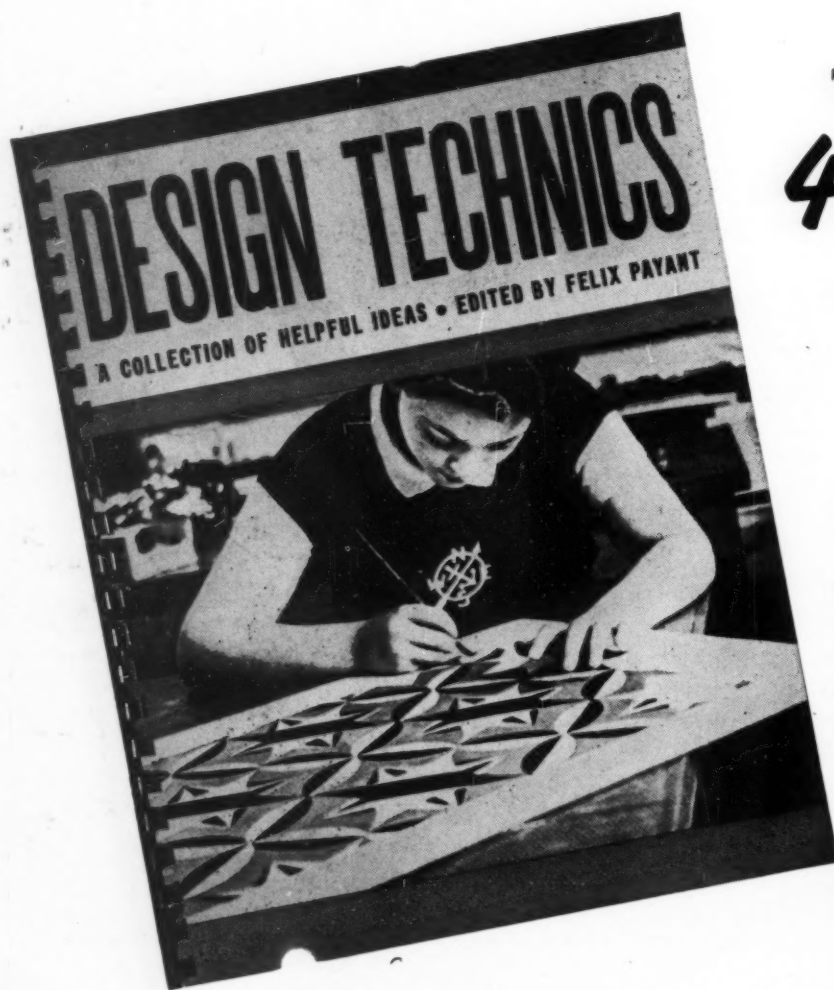


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New Age Gallery: (138 W. 15th St. by appointment.)

Selected works of Gallery Artists: Includes paintings, sculpture, drawings, kochromes. Continuous showing.

California

Rotunda Gallery: (San Francisco.)

Textile Show: Handwoven silks from Siam, handblocked textiles from Greece, and ten selected West coast weavers. Collectors' Doll exhibition of creations of Beryl Boynton. Thru Jan. 31.

Colorado

Denver Art Museum: (1300 Rogan St.)

Costume Exhibition: A "visual textbook" of stage and costume design. Jan. 11 to Feb. 28. . . . One man shows at City & County Building Branch; *January:* Ed Winter. *February:* Cornelis Ruhtenberg.

Washington, D. C.

Oil Paintings: Showing of works of Ethel Good. Jan. 30 thru Feb. 18. . . . "Portraits of Interiors", by Ruth Perkins Safford. A historical resume. Thru Jan. 28.

Indiana

John Herron Art Institute. (Penn. & 16th Sts., Indianapolis.)

Sport Prints: A special showing of Sport and Pastimes as recorded in prints. Thru January 30.

Illinois

Chicago Art Institute:

Drawings: The pencil and ink sketches of Angna Enters, renowned actress, author and artist. Jan. 28 thru Mar. 13. . . . Ceremonial Bronzes from the Chinese Collection of Avery Brundage. Continuous . . . Renaissance Bronzes and Goldsmith Work, continuous . . . Dorothy Liebes Textiles, thru Feb. 21.

Iowa

Des Moines Art Center:

Pepsi Cola Show: The traveling prize-winners in the 1948 Annual Pepsi Cola Exhibition. January, thru Feb. 15.

New Jersey

Montclair Museum: (S. Mountain Ave.)

Medieval Tapestries: Also etchings of Kerr Eby, thru Jan. 30. . . . Contemporary Chinese Painting Show, and Modern Prints, Feb. 5-20.

Ohio

Dayton Art Institute: (Forest & River-view Aves.)

Matisse Drawings: The work of the great French Impressionist will be on view February 25 thru Mar. 18.

Cleveland Museum of Art:

George Braque: Works of the modernist on view Jan. 26 thru Mar. 13. . . . Original Prints & Drawings by the masters of the Berlin Museum Paintings traveling exhibit, month of January thru Feb. 27. . . . Palestinian Children's drawings, from Feb. 1 thru Feb. 27.

Columbus Gallery of Fine Arts: (East Broad St.)

Tapestries: French and Flemish weavings in a special showing, thru January to February 28.

Pennsylvania

The Art Alliance: (251 S. 18th St. Phil.)

Silverwork: The Lennie Sundheim Memorial Exhibition of silvercraft, thru month of Jan. . . . Paintings by Caroline Armstrong, January thru Feb. 3. . . . Cathe Babcock painting show, Jan. 25 to Feb. 20. . . . Oils by Norman Carton, Jan. 25 to Feb. 27.

Rhode Island

School of Design: (Providence.)

Ornamentation Exhibit: Basic Schemes in Ornamentation, month of January thru Feb. 13. . . . Work of Henri de Toulouse-Lautrec, entitled, "Elles", a series of 12 color lithographs, month of January. . . . Dolls Exhibit, from collection of Mrs. Edward Singen (at Rhode Island Historical Society, 52 Power St.) from Jan. 9 to Feb. 27.

next issue:

"ART IN TELEVISION"

The March issue of *Design* will feature "SEEING IS BELIEVING—THERE'S AN ART CAREER IN TELEVISION"—the story of Jon Gnagy and his outstanding achievements in art education through the medium of television. Margaret R. Weiss, author of the Gnagy article, is especially well qualified to introduce this video-art personality to *Design* readers. Director of Weiss & Lloyd Productions and member of the Authors' League of America, she is a New York TV producer and writer, whose literary background includes: editing *The American Mercury*, writing art commentaries and feature articles for leading national magazines, as well as scripting and producing for films, radio, and television.

The Editors of *DESIGN* urge you to be certain your subscription is properly renewed, if necessary, so that you will not miss this coming issue. Extra copies are available to non-subscribers in limited numbers, which are soon exhausted. ●

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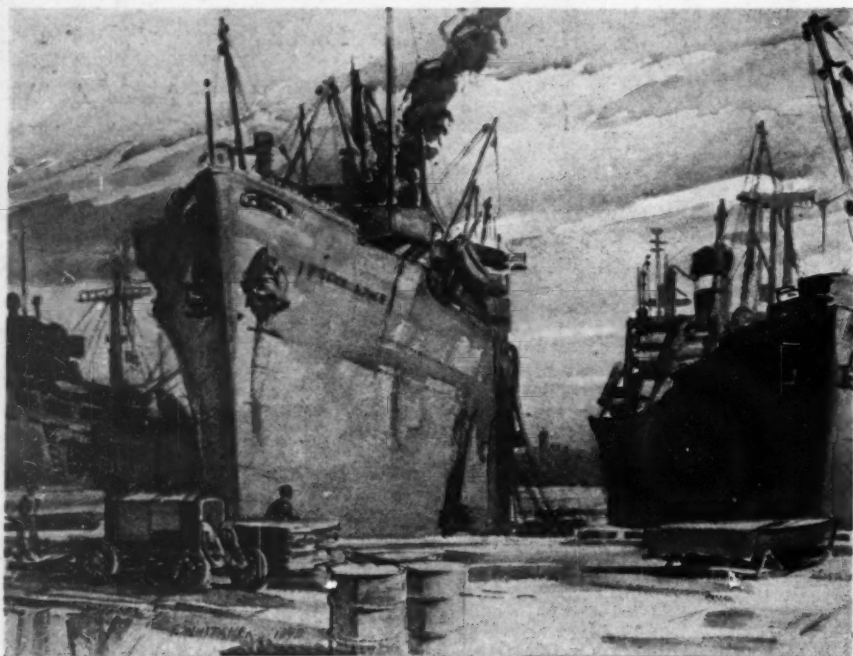
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THIS MONTH'S COVER ARTIST

FREDERIC WHITAKER, A.N.A.



SHIPS IN WARTIME GRAY: from the Collection of Reginald Webster, Esq., N.Y.C. Painted 1944.

THE colorful Mexican village scene featured on the front cover is the work of Frederic Whitaker, A.N.A., who is equally famous for the exquisite ecclesiastical pieces in metal and precious stones he has designed for churches throughout the country. Whitaker watercolors are collector's items, for there is a refreshing spontaneity in his brushwork. Here is one artist whose talent may be enjoyed without a guide book or a crystal ball.

Whitaker has just returned from his annual trek to Old Mexico, a land he finds rich in inspiration for the artist. When his regular work of designing religious items allows, he may be found in the streets of New York, searching for the unexpected viewpoint in the massive concrete jungles.

You will find a feature article on Mr. Whitaker on page 13 of this issue, penned by the well-known art critic, Dorothy Grafly.



VILLAGE ZOCOLO: Painted by Whitaker in the town square of Cuenavaca, Mexico in 1946.

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IF REMBRANDT WERE ALIVE TODAY ...

an Editorial

A NUMBER of letters have come our way from readers who, in essence, speak of DESIGN as a sort of windbreak against the encroachment of idiocy in today's art. As an educational publication dedicated to fine art in its more honest sense, we seldom take sides in controversies over the place of ultra-modern art. At this time, however, we feel called upon to point out a few things.

The current issue of Webster's Unabridged Dictionary defines Art as: "application of skill and taste in production, according to aesthetic principles." By these terms, many of our so-called artists of today are ruled out. If Rembrandt were alive today, what might he not think of the corruption that has set upon sculpture and painting as envisioned by our contemporaries?

In the Museum of Modern Art in New York City, there is a painting entitled: "White On White." This piece consists of a rectangle of slightly faded white upon a background of approximately the same color. Regardless of quasi-technical explanations, this remains a travesty upon common sense. It is not art. It is, in fact, nothing. Has art progressed to the point where printed explanations are necessary to make it have meaning? True art needs no words of explanation. It is no trick of clever ineptness. It is art only when it creates an emotional response in the onlooker.

A recent issue of *Life* Magazine devoted a full page to a French painting of similar character, purporting to be the work of a primitive (or, as the alleged artist's clique of worshippers entitle themselves, "Existentialist in nature.") More double-talk. *Life* aptly labeled the monstrous joke "Dead End Art."

It is often averred that Picasso, whom many consider a modern master, keeps a locked studio room, to which he goes to paint the beautiful work that publicly characterized his earlier period of lucidity. It is suggested by some that he now paints the extreme pieces for which he is widely known, because of his dealers' demand. Modern, high-powered publicity seems to build up "masters" overnight by purely promotional means, whereupon, the "Experts" feel called upon to explain the latest "masterpiece." History will show how many of these extremists will fall to oblivion when a new trend or cliché arises. But the work of a Gauguin, a Vermeer or Bellini will continue to tower above the tattered field of exhibitionist-fakers.

By no means draw a rigid line of demarcation. Antiquity does not mean good art either. Many Egyptian pieces are five thousand years old, but they are poor art objects. Antiquity creates a price tag, but not an aesthetic masterpiece. The extremes are no place for true art. Neither age nor cleverness are of much importance. There are many fine painters in the modern vein, and sculptors and ceramists too. But their art must be simple to be great. It must be properly composed, honestly intended, and must have emotional appeal. It is the ordinary human being who passes final judgment on the immortality of an artist's work. Sensationalism will prove of little avail if the work cannot be understood and lived with. The Individual is the ultimate critic, not the glib expert. If art must be explained to the individual with footnotes and ponderous critiques, then, to our mind at least, it falls short. ●



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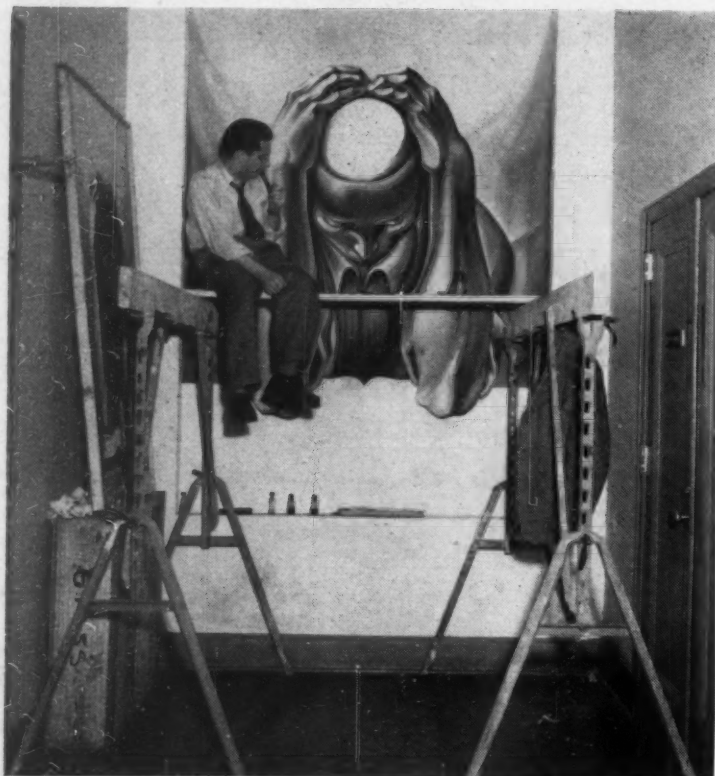
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OUR BACK COVER MURALIST:

Abraham Joel Tobias

ON page eight of this issue you will be introduced to a young man of the art world whose mural work is considered among the finest in America. In the photos immediately below, artist Tobias is seen contemplating his partly completed study, first sketched in black



and white on a gesso panel, (at his back). The bottom photo shows the completed mural, deliberately planned to blend with the architecture, which, in turn, serves to pull the viewer's eyes vertically to the mural ●

Palette Notes

by

michael m. engel



As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' material, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: GPO Box No. 284, N. Y. C. 1, N. Y.

DID YOU KNOW THAT:

Dorothy Liebes, noted California textile designer, has a staff of twenty weavers in her studio in San Francisco. All wear indigo blue coolie coats while at work . . . The elderly cross-bred dog of Wm. Auerbach-Levy N. A., noted American etcher and painter, likes to pose for his master . . . Levon West, great American artist, uses the *nom de plume* of Ivan Dimitri for his Kodachromes, which enliven the pages of the Saturday Evening Post, House and Garden, etc. . . . Ethel Traphagen, well known fashion designer and administrator of the art school which bears her name, numbers among her American ancestors, Sara Rapalje, the first girl of Dutch parentage to be born in this country . . . Bacteriological warfare was forecast in 1886 by Albert Robida, French artist born 100 years ago . . . Greek and Roman mural painters knew how to paint on wet plaster without a binding medium . . . Gauguin was a successful stock broker for eleven years, before he entered the world of art, as an "escape from life" . . . It is conceded generally that Hans Memling was the first painter to give his portraits open-air backgrounds. In later years Raphael and others have depicted fields and bits of woodlands over the shoulders of their sitters . . . In Bruges (early 15 Century) during the heyday of the city's prosperity, there were separate guilds for the painters and for the illuminators. Painters were not allowed to make miniatures and miniaturists were forbidden to make pictures . . . The first English artist in the territory now a part of the U. S. was John White, Gov. of Sir Walter Raleigh's Virginia Colony, and grandfather of Virginia Dare, the first white child born in America. Some of his drawings made in Florida and Virginia about 1585—are in the British Museum . . . Cezanne, after 115 sittings for his portrait of Vollard, remarked "The front of the shirt is not bad" . . . Michelangelo locked Pope Julius II out of the Sistine Chapel because of his harsh criticism . . . Louis Phillippe jailed Daumier because of his jibes in caricature of the "fat" king . . . Rembrandt's "The Money Changers" in the Berlin Gallery, was done in the artist's twentieth year . . . Gustave Dore, famous French illustrator, never had a lesson in art, yet made more than two million dollars, from his more than 100,000 drawings, of which he averaged six a day . . . Lead pencils have not been made of lead for several centuries. Of all misnomers that of the "lead" pencil is probably the greatest . . . Thank you readers, who write me from time to time, enclosing news clippings of local exhibitions or art activities. For those who write me this month I will mail gratis an illustrated brochure with color plates describing the work of Paul Sample, N. A. noted New England painter. Send on those chatty letters about your own work, your art problems, etc. ●

Batik...

far eastern fabric painting

BY
JEANNE ARCHER

HANGING over the piano in the home of Mrs. E. H. Kiekenapp, a Minneapolis housewife and piano teacher, is a wall decoration that would cost \$50 in any art store but cost her about \$5. It is a batik and she made it herself.

Batik is a method of drawing or painting with wax upon a fabric, after which the material is dyed and the wax removed.

"Batiking it not something that you can dive into and expect to finish in a day," Mrs. Kiekenapp says. "It takes time, some drawing ability and a lot of patience."

The amount of time it takes to make a batik varies, depending upon the size of the material and the intricacy of the design. The wall-hanging owned by Mrs. Kiekenapp, which is four feet by three feet, is a complicated Chinese design that took about a month to make. Another smaller hanging was done in a week. Of course, Mrs. Kiekenapp could not devote her full time to making these batiks because she had her teaching duties and housework to attend to. Among the other things she has made are scarfs and cushions. Some of her work has sold for as much as fifty dollars.

Batik is one of the oldest arts known in the Orient, especially in India, Java and Japan, where the most flowering technique has been reached. But America has known of it for about forty years. In Java, batiks are used primarily for wearing apparel rather than decoration. Javanese even drape the statues of their gods with batiks.

According to Mrs. Kiekenapp, Dutch traders first introduced batiks to Europe in the middle of the seventeenth century. However, they were not met with much enthusiasm and several thousand pieces had to be sold at auction. It was not until three Dutch artists, *Chris Lebeau*, *Dijesselhof* and *Lion Cachet*, began experimenting with batik that popular interest was revived. These three men demonstrated the possibilities of batik through their highly complicated work.

Mrs. Kiekenapp lists the following materials as essential in batiking:

1. *FABRICS* of silk crepe or satin which, according to Mrs. Kiekenapp, take colors more evenly and retain their brilliance.

2. *POWDER DIES*, which may be purchased in the desired colors at artist supply stores.

3. *WAX*—paraffin and bees-wax. The amount varies according to the size of the hanging.

4. *TJANTING* or brushes of several different sizes to fill in the large and small areas.

5. *A WOODEN FRAME*. Mrs. Kiekenapp made a small frame by nailing four pieces of wood together. For another she used the frame of an old window screen.

6. *GASOLINE* for rinsing the wax off.

7. *SEVERAL TOWELS* and heavy, unprinted paper for drying the fabric. Newspapers should not be used because the ink will come off on the fabric.

Let's watch Mrs. Kiekenapp while she makes a batik. She is going to make a giraffe design with rust, gold and aqua as the predominating colors. The first step in the process is the preparation of the material. Mrs. Kiekenapp uses yellow silk crepe which measures one and a half yards by two and a half feet. In order to take the colors properly the material should be white, yellow or pink. She washes the material thoroughly to remove all sizing and shrink the material. After drying and ironing, the material is ready for the application of the design.

Some people, when making a simple design, draw directly on the material with wax, but Mrs. Kiekenapp makes her design on thin paper of the same size as the material and traces it. Then the fabric is ready for waxing.

Unlike the Javanese who work with the material hanging vertically in front of them, the American prefers to have the material flat. Here the frame comes into



THE GIRAFFE:

E. H. KIEKENAPP

An example of BATIK work, done by a Minneapolis housewife in spare time, as a wall hanging. The crackle effect of the border is achieved by applying wax prior to the last dipping and gently crushing the material between the hands.

PHOTO BY LEO STOCK

use. Mrs. Kiekenapp winds the frame with canvas to prevent snagging and pins the material to it. Then she waxes in the outline of the giraffe, the bamboo in the background, two palm leaves and toadstools. Next she paints the spots on the giraffe brown, the palm leaves aqua, the toadstools yellow and the bamboo black. She waxes over these painted areas as well as all surfaces which are to remain white.

For waxing some artists prefer to use the *tjanting*, which is a funnel-like cup with a wooden handle. The wax slowly

(Please turn to page 21)



Muralist Tobias approaches the semi-exposed wall on which the first mural is to be cartooned, from the original sketch he is carrying under his arm.

Abraham Joel Tobias

PAINTER OF MURALS

By

GERRY A. TURNER

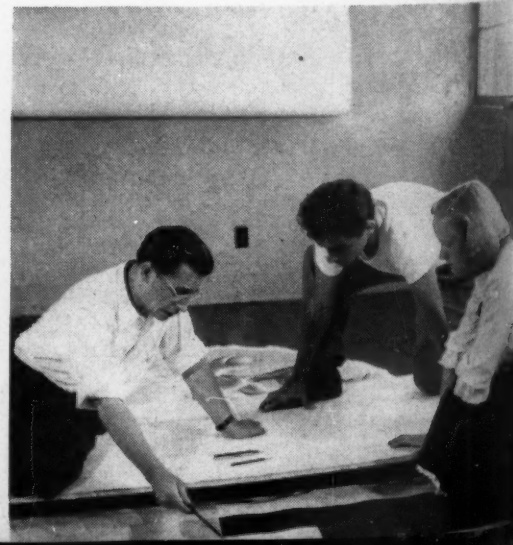
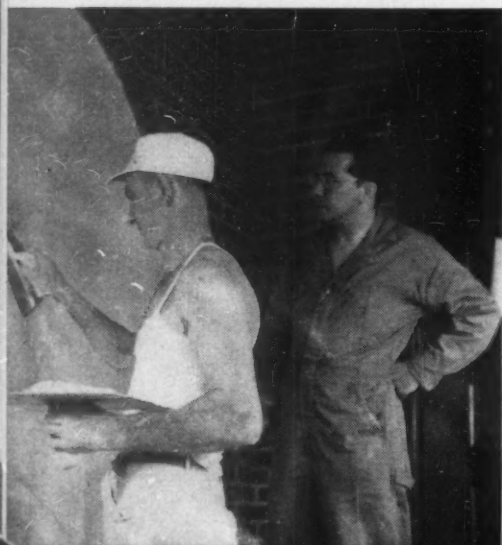
ROCHESTER, New York, and Adelphi College of Garden City, Long Island, can share equal parts of pride in the achievements of thirty-four year old Abraham Joel Tobias, whose work appears on this month's back cover and upon the next three pages. Rochester is the birthplace of the rising, young muralist who has already won three competitive commissions, and Adelphi College lists Tobias among its distinguished faculty. This indefatigable artist has crowded so much activity into the relatively brief span of the past decade that, in less

capable hands, over-all triteness might well have been the result. Tobias, however, has maintained a standard of quality that won for him the art directorship of the Metropolitan Opera Guild, commissions to do murals for both Adelphi College and James Madison High School in New York, the recent art directorship post for the Army Air Forces Intelligence Division, and an additional instructorship at Brooklyn Community Art Center. As a warmup for all this activity, Tobias held six one-man shows in four years.

The artist supervises plastering of the walls with a mixture of concrete, marble dust and celite. A correct application will prevent later cracking.

The wall is troweled smooth when still wet. It is also necessary to rub the covering with abrasive, by hand or machine after it has dried.

Tobias explains to his students the process of making the preparatory tracings on transparent paper. Cartoon is tacked to floor and paper rolled over.





Beginning of full scale cartoon, which is 6 ft. wide by nine ft. high. Evident are construction lines and general plan upon which the design will be developed. Second photograph shows full-scale cartoon in completed form, for "The Dance." This is but one of six panels representing *The Arts*.

Rockwell Kent, guest lecturer at the Adelphi Summer arts program, visits artist-in-residence Abraham Joel Tobias, shown at work on his murals.

His one regret is that these activities leave him relatively little time for his hobby of writing poetry. At the present time, Tobias is concurrently working on two large mural groupings for the afore-mentioned Adelphi College and Madison High School.

"THE ARTS"

Working in a new medium, **ethyl silicate**, (hitherto used only in industrial building to preserve stone and concrete) Tobias is rendering a giant, six paneled mural to cover the arches connecting two dormitories at Adelphi College. The subject has been entitled: "**The Arts**", and student dance majors at the school serve as models for the leading panel, which depicts "**The Dance**". The

central figure in the original sketches was posed by lovely Virginia Boswell, dancing star of the recent Broadway musical hit, "**Brigadoon**." Each of the murals will be six by nine feet. Other categories to be executed are, "Music", "Painting", "Architecture", "Sculpture" and a combination of "Poetry-Drama".

The walls upon which the murals will be executed were prepared long in advance with a special plaster, made of marble dust, celite and white cement.

WAR MEMORIAL

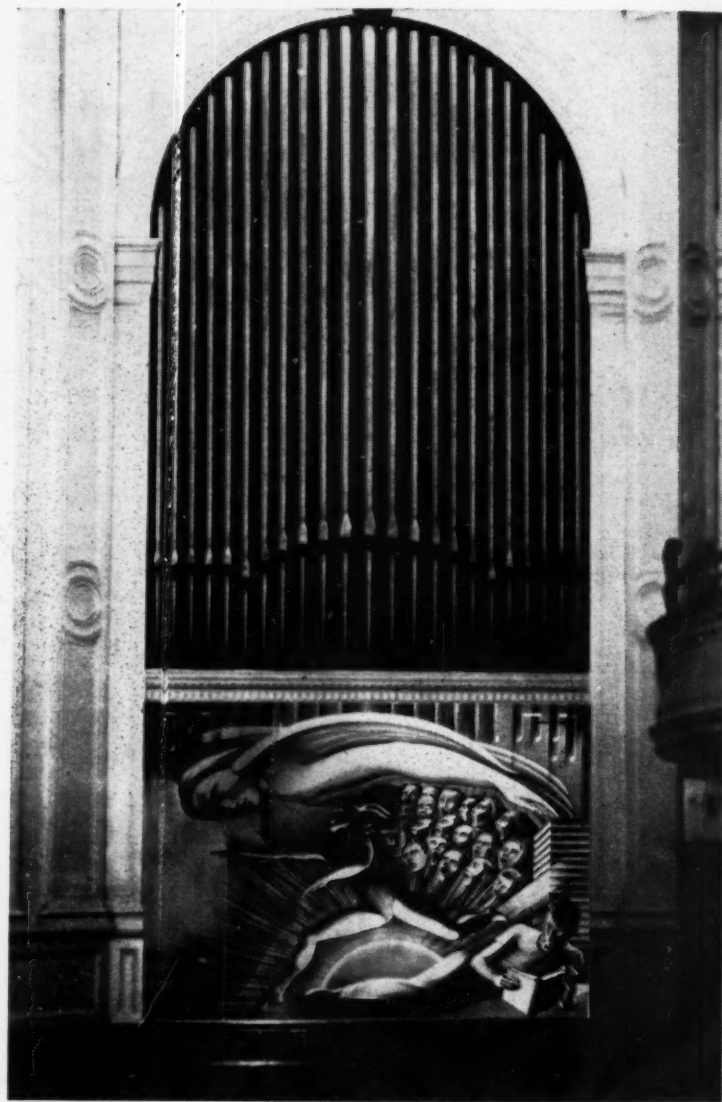
The second project being executed by Joel Tobias is a War Memorial to the James Madison High School students who gave their lives in the recent War. This is a

After tracing is completed, it is turned over and brown chalk applied to traceries, which are visible through the paper.

The tracing is mounted on the wall and artist goes over it carefully with a tracing tool. This transfers the cartoon in brown chalk to the wall proper.

Now artist can work on next cartoon, while student assistant studies relationships on small scale design comparing it to full scale design previously done.





WAR MEMORIAL PANEL: Two interesting views of facing panels, rendered by Tobias for the James Madison High School in New York City.

true community effort, for the necessary funds were raised by the students, teachers, parents and friends of the school. The designs have been approved by the New York City Commission and work has already gotten well under way.

Students at the College like working under Tobias, whom they regard with infinite respect. The reason for this is evident when we examine a statement made by the muralist, expressing his viewpoint on teaching.

"I feel the teacher of a creative subject should be guided, not by personal style or fixed rules, but by the separate needs of each student."

Pertinent Facts About The Artist

Abraham Joel Tobias first came to the attention of the public at-large, when he was prize-winner in the national mural competition sponsored by the Section of Fine Arts in Washington, D. C. As a result of this, he was commissioned

to create a mural for the post office at Clarendon, Arkansas. Shortly thereafter, in 1943, he completed a fresco entitled, "Science", which now may be seen at Midwood High School, New York City.

After a period in the Army, Tobias served in a civilian capacity as art director for the A.A.F. Intelligence Division, and then as Graphic Designer with the Office of Strategic Services. His work has been purchased for the permanent collections of the Brooklyn Museum, New York Public Library, Howard University Gallery of Art, and several private collections. His paintings have also been exhibited at the Museum of Modern Art, and San Francisco Museum.

His love of mural painting is based upon his belief that such a form becomes a permanent part of any building's life, and he prefers it above other media because, during its execution, creative effort is shared by so many persons.●



Tobias believes in giving individual instruction to his students at Adelphi Center of Creative Arts.

The Drawings of Greek Children

A REPORT FROM ABROAD BY A MEMBER OF DESIGN'S BOARD OF EDITORS

By
MARION E. MILLER

Director of Art, Denver Public Schools

WHEN you first visit Greece, the ruins are likely to claim the major part of your attention. One becomes absorbed in the beauty of the country, in the recognition of our cultural motherland, in remembrance of things past, so that the people and the things of everyday often are only half-noticed, and only dimly understood. This is a pity, for longer acquaintance would bring a realization that the Greek of today is the inheritor of many of the qualities which made their ancestors great. They have the same alert, inquiring minds, the same creative responsiveness to life, spiritual stamina, ardent devotion to their ideals and beliefs, and the same headlong passion in defending them. The Greek peasant has inherited these ancient traits of directness and simplicity, coupled with an almost child-like lack of pretentiousness, and he has physical endurance that is astonishing. When you meet them on farm or in village, or pass them by the wayside, they greet you with a dignified warmth. Their faces are alive, their eyes sparkle with interest, and you read wel-

come in the shining smiles of the children.

When I revisited Greece last year, it was the children who made my trip meaningful and rewarding. Children, who, more than those of any other nation in Europe, resemble our own American children in their qualities of mind and temperament. They too are full of humor and have a capacity for boundless enthusiasm; those who are well enough fed are bursting with energy, curiosity and inventiveness. Rather surprisingly too, they look like our children, being widely divergent in coloring, stature and in facial characteristics. One of our popular misconceptions about the Greeks, is that they are all small and dark. Actually, their hair runs to all shades of brown, black, blonde, and red. Their eyes are gray, blue, hazel, brown, — and their height often reaches six feet and over. We usually notice that British children have "that English look", that Germans look "Teutonic", and there is a recognizable "Latin" type. But there is no definite "Greek type" any more than there is one type of American, for the

land of Greece, like the United States, has been a melting pot of the nations, and for a much longer time.

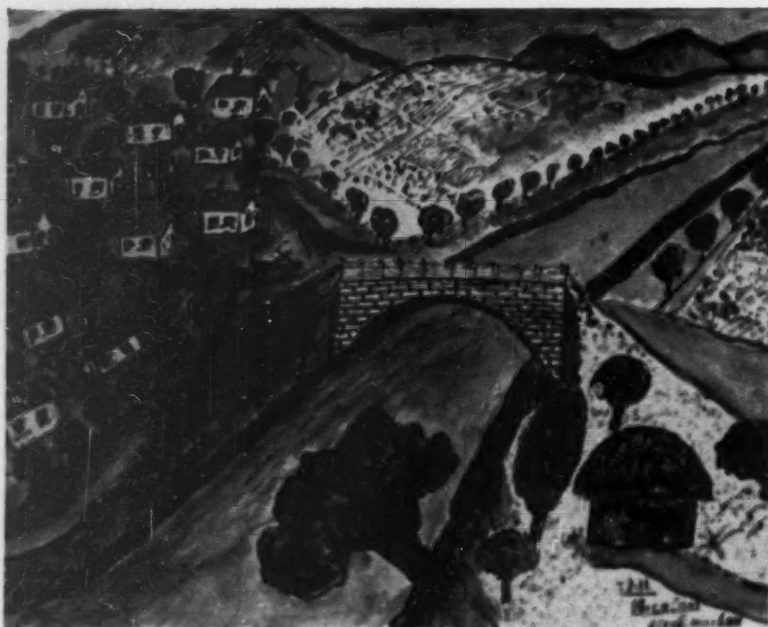
A class-room full of Greek children looks no different than those so familiar to teachers in American cities, except for the difference in their clothing. The majority of their pathetic garments are shrunken, threadbare, worn or faded, when not actually in shreds. Occasionally, too, we find a child who bears the scars of war, although these are the lighter cases. The serious ones, including those who are tubercular, (said to number about five per cent of the child population!) are confined to hospitals.

Another difference between this room and an American classroom is the lack of materials in the Greek one. Many schools were closed during the war. They were used for hospitals or put to other kinds of war service; even now, some are still in use as refugee centers, and books, supplies and equipment are scarce. One school which I visited in Kavalla, Thrace—a nursery school for the children of working mothers—did not have a single piece of furniture except the trestle tables and benches in the dining room, and one nice color-print on the wall. It was exquisitely clean, and good-smelling food was cooking in the kitchen, but there was not another thing in the building,—which had been a large private home and was now converted into a school. The children, ranging in age from three to six, were playing in the school yard out-of-doors. Not a single blade of grass grew there, and the yard was devoid of even a single piece of equipment or a toy. The children were playing quite happily though, some groups singing together, (as Greek children do for almost any occasion). Others played jumping or running games. In one corner a group of four girls were "skipping rope," — with an imaginary piece of rope, turned by two of them, in perfect rhythm to the jumpers! How I should have liked to see their expressive faces, had I been able to wave a wand and conjure up a slide and some swings, balls, toys, and, most particularly, a jumping rope!

The school in which I taught for the year was much better off, though by no means in the luxury class, if we are to compare it with similar institutions in the United States. But it is a private school, supported by American donations, and by the income from its five-hundred-acre farm. The American Farm School near



GREAT ANIMALS: Painted by a boy of sixteen at The Salonica American Farm School, his first actual painting. It is surprisingly well organized and the color effects are charming.



A SCENE OF MY VILLAGE: *Salonica, American Farm School youngster's nostalgic impression.*



MY TOWN: *Painted by a 13 year old child whose style would delight many a so-called modernist or primitive.*

Salonica in Macedonia, was started forty-six years ago by an American missionary and his wife, who felt that the greatest need of the people was to learn modern methods of farming, so that their scanty and impoverished soil would yield them a better subsistence. Through the years, from a small beginning, its size and influence have increased, until today, it is one of the ranking agricultural schools of the country. The boys, from 13 to 17 years of age, study half of every day, and work in the fields the other half day. In the four year course they receive basic training in agriculture, and the equivalent of a high school education. The girls, from 14 to 16 years of age, have a two-year course in homemaking, and child-care with some academic training. Each unit is separately housed and administered.

GREEK SCHOOLS SIMILAR TO THOSE IN THE UNITED STATES

Other schools I saw in Salonica and in several villages were public schools, and compared approximately with similar schools in this country, showing, as do ours, a wide range of variation, in buildings, programs and equipment. Public education is carried on at two levels in Greece. The *Demotic* school is the public elementary level. It starts with seven-year-olds, continues for eight years, is free, and attendance is compulsory. The secondary level is the *Gymnasium*, which lasts for four years, is voluntary and requires some paid tuition. There is some physical education in the form of games, and folk-dancing, and music permeates the school life as it does most phases of social living. The emphasis is almost entirely academic at both levels, though before the war, there was a fairly wide-

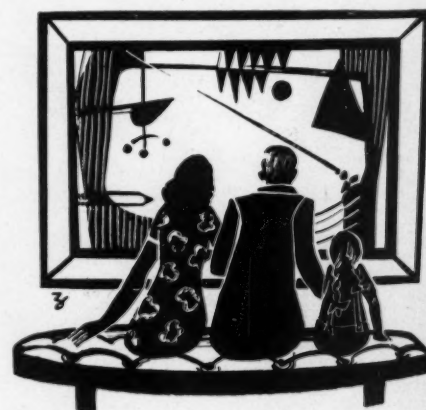
spread trend toward modernization. This is getting under way again, though hampered by the current Civil War.

From the foregoing, it is apparent that art is not one of the major subjects in the curriculum. This status, however, seems to be due not so much to lack of appreciation, as to lack of funds and facilities. In the schools I saw, practice varied widely. In some of the *Demotic* schools there seemed to be little or no art taught as part of the school program. In other village schools there were activities in drawing, paper-cutting and construction, embroidery and needlework. These seemed to depend upon the interest and training of the individual teacher as it still does in many of our own public elementary schools. The *Gymnasias* in the cities have some art courses. I saw no evidence anywhere of art being considered an impractical or effeminate pursuit. Children drew or painted in their spare time, whenever they could get any materials to do so. The attitude of sixteen and seventeen year old boys in the Farm School was expressed by one of them, who, incidentally, was one of the outstanding football players. One day he admired the illustrations in a book he was reading and said to me, with some complacency in his voice, "Me, I draw much good too, when I get papers pieces."

From this casually expressed interest he went on to organize a Sunday afternoon painting and drawing group, after he learned that I was interested in it and would try to get them materials to use. At first we had only crayons and one box of water-colors. Later, friends in America sent us more. Several kinds of wrapping paper were usable for drawing and paint-

ing. The school land proved to have four different kinds of clay, which we dug, took to a local potter and had him prepare for us. Modeling in clay was a new experience for them, and they worked at it with intense concentration and enjoyment. Many of the results were delightful, and though a large percentage perished in the kiln of our neighboring potter, the children never lost interest in the activity. They often came to me for clay to work with during their one free hour from 5-6:00 weekday afternoons. They carried this on themselves for it came at a time when I was teaching my adult English classes. Another clay activity was decorating with glazes on plates, bowls and vases, made for us by the potter. The girls' unit painted many of these, during an hour, twice a week, which they carved out of their lunch period. Later in the year, toward Spring, the boys decided they too would paint plates and did nearly three dozen very handsome ones. Many of these also were kiln losses, but enough survived to encourage further activity, and to provide

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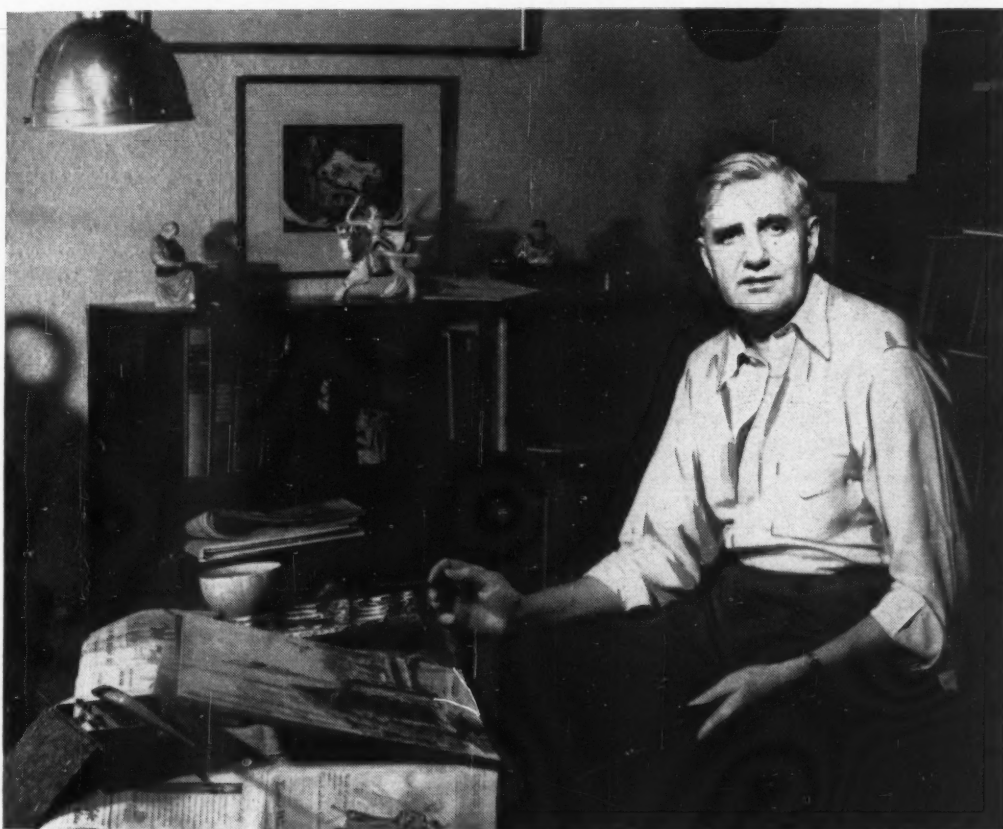
Frederic Whitaker

OUTSTANDING AMERICAN WATER-COLORIST

By
DOROTHY GRAFLY

This article is one of a series on the leading water-colorists of the United States. The editor has selected those whom he considers to be unsurpassed in their field, and Miss Dorothy Grafly, popular art columnist, will interview them and describe to their many admirers the characteristics that make them great.

In this issue Miss Grafly records her impressions of a visit to the studio of Frederic Whitaker A.N.A.



Frederic Whitaker at work in his Greenwich Village Studio.

FREDERIC WHITAKER glanced up from the watercolor sheet on which he was jotting down, swiftly and surely, the color and form of a battered house in the negro section of Wilmington, Delaware, to meet the puzzled eyes of a man-in-the-street.

"Tell me," said the man, "why don't you paint that nice house over there, instead of this wreck?"

The answer to that \$64.00 art question might well be the subject of a large volume, since it is basic in popular misunderstanding of art and the artist: basic,

because it applies equally to the work of the man who thinks in terms of representation and to that of his more radical and less communicable colleague.

Whether the subject be a dilapidated shack, by-passed by the growth of an American city, or a stucco wall in Mexico painted accidentally by time, mud, wind, rain and sun, the artist sees in it the beauty of subtle interrelationships from which he can derive the order of design. Appreciation of this order, coupled with the ability to translate it in terms of a given art medium is what differentiates

the painter of depth and experience from the dabbler or the imitator.

An artist's approach to his subject may be emotional, but, fundamentally, the development of the resulting design, whether instinctive or studied, is mathematical.

Whitaker, who comes from a long line of silversmiths in Birmingham, England, where his father and his grandfather both owned factories, is an instinctive mathematician.

"Mathematics," he says, "rules and governs the universe. Similar conditions always give similar results. But it is possible to have mathematical sense without mathematical knowledge.

"My son, for instance, is a trained mathematician. He reaches a conclusion by the mathematical rules. I reach a similar conclusion by mathematical sense derived from long experience plus observation. Composition really is only *balance*, and balance is *mathematics*."

A leader, today, in the American watercolor field, Whitaker can look back through the years to his apprenticeship as a boy of 16 under John G. Hardy, maker of Ecclesiastical metal-ware.

It was in the factory, not in an art school, that Whitaker learned the fundamentals of design by being thrown into artistic waters far over his head, and, with no previous knowledge or experience, being told to turn out a finished drawing.

"The first time it happened," says Whitaker, "I wept. But soon I got the hang of it, and, in a few years, I learned five or ten times as much as if I had been given easy jobs." His draughtsmanship had to be meticulous, and no detail could be eliminated. Through it, however, the



"STREET IN COYOACAN"

Painted in Mexico, 1946



"CATHEDRAL, CUERNAVACA"

1947

young apprentice became so conversant with all styles and periods of ornament that he could turn out any desired design in a few hours.

"For instance," he explained, "I learned that a Greek acanthus has one sort of edge; a Roman acanthus has another, and a Byzantine still another. The experience," he says, "taught me to draw. Many painters, you know, can't draw, but I believe that the real artist should be able to draw as accurately as a camera—if he wants to.

It was not long, however, before the young designer began to miss the freedom

of direct art practice. He had learned to use the brush in preparing designs for customers, and had acquired a crude sense of color, but he wanted to combine the two, and to say something of his own.

A fellow silver work designer, Percy Ball, was doing watercolors, so Whitaker started to go out with him on sketching expeditions.

"Then," he says, "I painted a red tree red, a green tree green, and a yellow tree yellow, all separate and unrelated, but, by observing Ball, I soon learned that I could pull things together by swishing water over them.

"That was a long time ago.

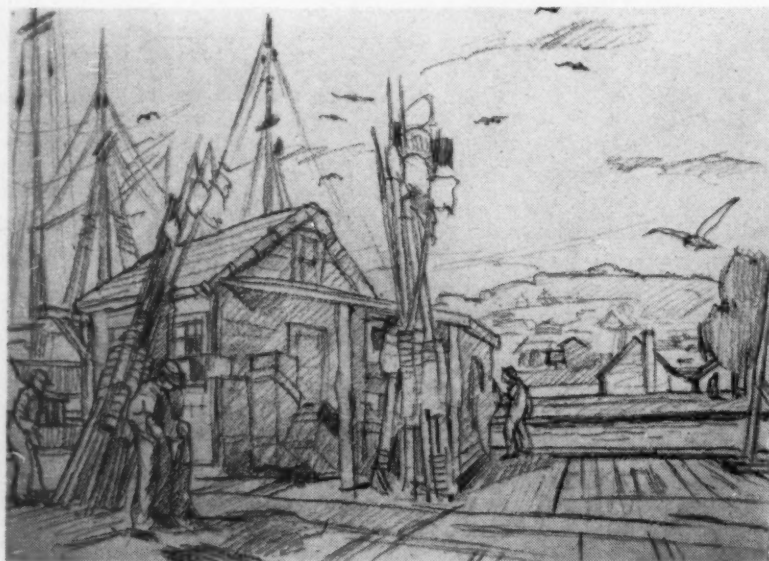
"The greatest difficulty," Whitaker continued, "was in loosening up. I learned that from Bob Hill, who told me to forget how to draw and learn how to paint."

Today, as an experienced watercolorist, Whitaker knows how to relate the two.

"Take this watercolor of St. Patrick's Cathedral in New York City," he said, singling it out from the many stacked against the walls of his workshop.

"You can't just slop it in. It must be both spontaneous and accurate. I went over to Fifth Avenue and first made an

The Progressive Steps Taken By Whitaker



STAGE NO. 1

The scene is drawn in quite carefully and in considerable detail, with soft charcoal. Use of charcoal insures breadth of handling. The charcoal is left unfixed. A large part of it is washed off in the painting and, mingling with the color, gives an interesting accidental quality that could be achieved in no other way. Any unwanted charcoal lines may be removed easily in the final check up.



STAGE NO. 2

The artist washes in local color on the important units of the picture rather lightly and without much consideration for the accuracy of the values that will appear in the finished picture. Careful observation of this stage No. 2. layout enables the artist to visualize perfectly the final desired result and to decide definitely just how each unit of the picture is to be handled.

architectural pencil drawing. Then I broadened out with brush strokes over it. No matter how dark the original line, color is always stronger. I learned that from the Sargent watercolors in the Boston Museum. Sargent could make a watercolor look as if it had been dashed off in ten minutes, even if he had to spend six hours on it. He drew Italian palaces, apparently with a 6 H pencil. His perspective was right, and his brushwork loose.

"My own aim in watercolor is to make something that looks absolutely effortless, as if I had left it wet, and it had accidentally dried into a perfect picture."

That, perhaps, is why Whitaker so loves the old walls of Mexican buildings where the action of the elements has created such a picture.

But Whitaker learned perspective the hard way—in the factory.

"At twenty-three," he told me, "I was put in charge of a designing room. Up to that time I had only designed such relatively small objects as chalices. Then, suddenly, the boss decided we were to do anything and everything in a church. So I was faced with the problem of redecorating the entire interior of a church in Bridgeport. All I had to work with was the sort of blueprint you hand a contractor, and a building with its guts ripped out.

"I didn't know a thing about perspec-

tive; yet I was expected to make a perspective drawing of the finished interior with altars, sanctuary, even murals, all in place.

"I literally lived in the library, and read all the books on perspective, but they only served to increase my confusion. So I decided to develop my own system of perspective, and it worked so well and proved so accurate that I am still using it."

The architectural knowledge thus acquired by the sink or swim method has given Whitaker, the watercolorist, a facility that few school-bred artists possess.

"You see," he said, propped up a painting on a chair and studied it, "I know how architectural parts are made, and I can express them in a few brush strokes.

"First I decide on my point of vision. Then I lay-out a design, mechanically. The angle of vision takes in about ninety degrees so, at close range, one can't look at the base of a church and see the spires. To see both, your line of vision must be upward, to a point halfway between the two.

On-the-spot sketches, however well drawn, cannot give the minute accuracy of detail possible in photographs, so Whitaker reinforces his own impressions with actual photographs which, he feels, can be used by the artist legitimately as a means to an end. They save time and



"LOS MARIACHIS" (MUSICIANS)

1948

energy.

"There's nothing unscrupulous about using photographs," Whitaker gestured.

"A photograph is nothing more than transferring the actual scene to the studio. If an artist exercises the same care in composing from a photo that he would have used out there in the field, the finished results should be equally fine and equally satisfying.

"In a picture the amount of detail, ac-

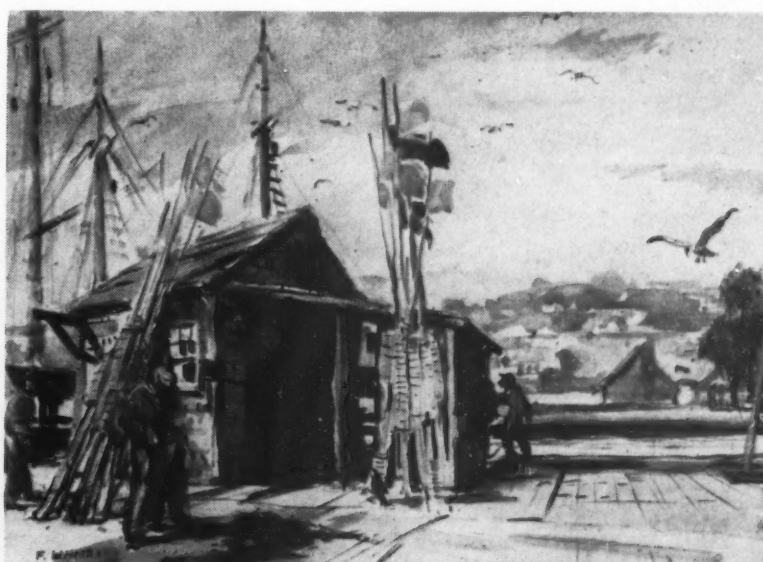
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Whitaker In Completing A Water Color



STAGE NO. 3

The artist selects one unit of the picture and carries that unit through to completion while the paper is still wet. Any amount of scrubbing out and general working-over can be done while the paper is in this moist condition. The artist should cease painting when he has his worked-over unit just the way he wants it and allow the whole to dry.



STAGE NO. 4

The completed picture. Each separate unit has been taken individually and painted in to completion. The sky, water and distant towns being extremely light in value and color were left until the very last and were brushed in with only a few moments' work. In this stage the artist checks, corrects, and accentuates.



• Myrwyn Eaton is an Assistant Professor of Fine Arts at New York University. He was trained at the State University of Iowa, and at Harvard University where he was for several years an instructor and tutor. During the past three years he has had four one-man shows, and will have another this season in Paris.

IT seems to me that the emphasis in drawing and painting courses in college ought to be upon student understanding of basic art principles rather than upon acquiring merely technical skills. Such is not the case. A considerable proportion of "art" courses taught throughout the country follow the typical art-school procedures, which aim to develop professional artists through *long and specialized training*. This is an unfortunate choice of policy within the framework of the *liberal arts* college, whose chief function is to offer its students a general and cultural educational experience with as much breadth and depth as possible. The art school and the art department of the liberal arts college are clearly two different things, and confusing the two can lead to very poor teaching of our undergraduates.

Most art schools concentrate upon what they regard as indispensable drill in observation, representation, techniques and skills with a view to developing professional competence in the student. This training is planned to extend over a period of years, with the students working several hours every day at this study alone. The college course in drawing and painting, however, meets perhaps twice a week for two or three hours at a time, during a period of from one to four college semesters. Several other courses make demands upon the undergraduates' time and energies. How, then, can the college teacher best instruct his students under these somewhat unfavorable conditions?

ARE WE STIFLING ART IN THE CLASSROOM?

A Challenging Article Directed To ALL Art Teachers.

By

MYRWYN EATON

Washington Square College, N.Y.U.

It seems clear that the elementary and intermediate studio courses ought to deal with the *creative* aspects of art and with the design methods by which the creative artist achieves aesthetic statement. This leads the student to a comprehension and enjoyment of the *art quality* in fine drawing and painting by means of the same approach by which he is made to feel the significance of music and mathematics, government and literature—and for the same cultural reasons. Needless to say, there should be instruction in the use of the "tools" and techniques, and in the craft aspects of these studio courses; but it should from the outset accompany and be developed merely as the servant of creative endeavor. In this way the students

become mindful of the interdependence of contact, form and craft in art, and of the unity of all of these aspects which is so vital to it.

If this is a valid approach for undergraduate courses in drawing and painting—and I feel sure it is—then it seems downright unfair to our students to ask them first of all to concentrate upon grinding pigments, sizing canvases, making mediums, fussing with stand-oil, glues and varnishes. They should be working from the first day onward to develop *ideas for pictures* and to master the problems of picture design. Relatively little skill is required in mixing paints and applying them to canvas, or in matters of foreshortening, perspective and the like to



Professor Eaton often paints and draws along with his students at N.Y.U., so he may share their problems.

get students well started on the road of discovery of what is really important in art—something to say and suitable design means of saying it.

I am convinced that one of the greatest weaknesses in American art lies in the way we over-emphasize *craft*. This weakness has beset all of our schools, from elementary level straight through college, for many years. I think it has existed because craft is far easier to teach than *designed* creation and expression. Adequate instruction is also needed to develop in our students that sensitivity to art-values so vital to both the enjoyment and the production of art. The real challenge in the teaching of drawing and painting is in ripening the students' power to select from among his ideas and experiences those which have greatest picture validity, and then to organize his planes, masses, lines and tones with as much esthetic quality as possible. Conceiving an *interesting* and *personal* statement is the very hardest thing to do in art. This creative quality is not something which is conjured up by rubbing a lamp or turning a spigot *after* you have acquired mastery over bones and muscles, shades and shadows, glazes and scumbles. No, this quality is coaxed out of the very best of your thoughts and feelings with increasing force and significance only if you work at it from the first day of your painting to the last. As craft and technical problems arise for the student, the solutions must be found with the guidance of the teacher. These very problems are thus tackled as part of the creative job and are seen in their proper relation to the expression as a whole. If craft is given the spotlight in beginning courses it will seem to be the major concern of the artist—and *nothing is farther from the truth*.

TEACHING SET-UP IS AT FAULT

If the *creative aspects* of the students' work in drawing and painting is put near the end of a sequence of art courses (and that is what often occurs) it usually turns out to be very unfortunate. In such a case most students *would never* get any creative training at all, for very few students progress to advanced courses in college. The great majority take a term or two of art, then hasten on to a like sampling of other fields of study, and shortly leave the class-room for the world outside. But before they leave they ought to be taught the fundamentals of all art, which have to do chiefly with *creation and organization*. How unfair to them merely to teach them a few studio tricks and a bit about rules of perspective and representation, or little formulas for abstract and non-objective painting. We have all

known students who have spent hours every week for two college-years just copying casts, without once being allowed to do anything original or creative.

The slavery of copying things is very poor preparation for the enjoyment or the production of works of art. It is as different from honest and personal interpretation of the theme of the picture (no matter how crude or non-professional this interpretation may be) as night is different from day.

My own students of drawing and painting in Washington Square College at New York University are put to work from the very first hour creating pictures within a rectangle or square in

fall short of the mark. Yet their very struggles to find the real meaning of things and the best ways to express them in the terms of drawing and painting bring their own rewards in heightened responsiveness to art and life. Neither the student nor the teacher should take the resulting pictures too seriously, for the actual object produced is far less important to the undergraduate than the experience of creating it. In this connection it might be said that public exhibitions of student work can be more harmful than helpful, as parents and friends are likely to base their judgments of such artistic efforts upon the degree of life-likeness and academic craftsmanship



The author points out in detail, student mistakes, but never interferes with independent thinking.

which they try to interpret whatever interests them most just then. If this concept of *creating* is implanted at the outset and continuously insisted upon throughout each "practical" course which the student takes, then craft problems will be dealt with more intelligently for having been related to all the other factors involved. The search for unity in the creative statement should be stressed above everything else. This unity is attained only if the student develops *all* the factors *together*—not one at a time.

Now, it is undoubtedly true that some students have no creative capacity in the visual arts to speak of. Nobody can give this capacity to them. In such cases most of their attempts to design pictures will

which they think they see in the work. The exhibitors are all too often influenced, while they are preparing for the "show", by the kind of reception their pictures will receive from these friends and relations.

Our students at New York University have easy access to some of the greatest art collections in the world, and they make extensive use of these fine originals. It seems clear to me that the continuous study of great works of art—or, failing these, the best reproductions obtainable—is absolutely indispensable to the development of judgment and taste.

This development is advanced by discussion and analysis of originals in the

(Continued on page 21)

Syracuse Museum's

PRIZE WINNERS OF THE



UNTAMED 29" H. - 35" L.
By BERNARD FRAZIER
Tulsa, Oklahoma

THE quality of sculptured and ceramic work, as represented by this year's selections from the Syracuse Museum of Fine Arts Show, easily surpasses anything seen in the past several years. Simplicity of form and honesty of purpose are the apparent characteristics that meet the eye of the viewer.

SCULPTURE

Top honors in the sculpture division went to popular Bernard Frazier, present director of the Philbrook Art Center in Tulsa, for his vigorous animal figures, one of which is reproduced to the left of this page. Frazier received the \$500 International Business Machines Corporation Award for "Untamed," which, in the minds of the judges, best exemplified "the finest work exhibited in ceramic sculpture." This compact figurine, and an accompanying piece of a Bison, are executed in native clays.

The Exhibit has been placed on a traveling circuit, and the initial appearance was at the Boston Museum, January 11th. (A complete calendar of dates appears at the end of this article.)

Two hundred-seventy sculptors, potters and enamelists were represented in the competition, which was jointly spon-



BOWLS (6 3/4" H. and 3 3/4" H.)
By THOMAS F. McCLURE
Norman, Oklahoma

Prize for group from Homer Laughlin China Company



SPIDER MONKEY 15" H.
By BETTY DAVENPORT FORD
Birmingham, Michigan

Prize from United Clay Mines Corporation

13TH CERAMIC NATIONAL

sored by the Syracuse Museum and the Onondaga Pottery Company.

In the Sculpture Division, which was headed by Frazier, six other prize winners gained cash awards of \$100.00 each. The National Sculpture Society selected the stylized work of Henry Rox of South Hadley, Mass., entitled: "Young Monk," (see bottom right) as "the work of sculpture, in ceramics, regardless of production method, which possesses the highest sculptural quality." In sharp contrast to the serene pieces of Frazier and Rox, are the restless abstractions of Alexander Archipenko, of New York City, whose work caught the \$100.00 plum offered by B. F. Drakenfeld & Co. The fascinating "Spider Monkey," rendered by Betty Davenport Ford (opposite page) is in a modern, baroque vein, befitting the United Clay Mines Award requirement of "animated action."

POTTERY AWARDS

First prize in pottery went to Nancy Wickham of New York City, for the tall vase and deeply carved bowl seen to the immediate right. The Crocker Co. Prize, which Miss Wickham won, describes her work as "decoration best integrated to its form."

Thomas McClure of the University of Oklahoma, was chosen by the Jury as winner of the \$100.00 Homer McLaughlin China Co. Prize. His carved clay bowl and decorated bowl, seen on the opposite page, are reminiscent of ancient Mayan work, with overtones of modernity.

ENAMELS

It is regrettable that it is not possible to reproduce the exquisite enamel pieces of this year's show, for their glowing colors are definitely eye-catching, and stand out in exhibition above the pottery and sculpture, which was predominantly earthy in tone this year. Enamels are always the show-stoppers of any exhibit, and the pieces by Doris Hall of Lakewood, Ohio, and Michael Natko, of Chardon, Ohio are delightful to behold.

The Jury, which was composed of

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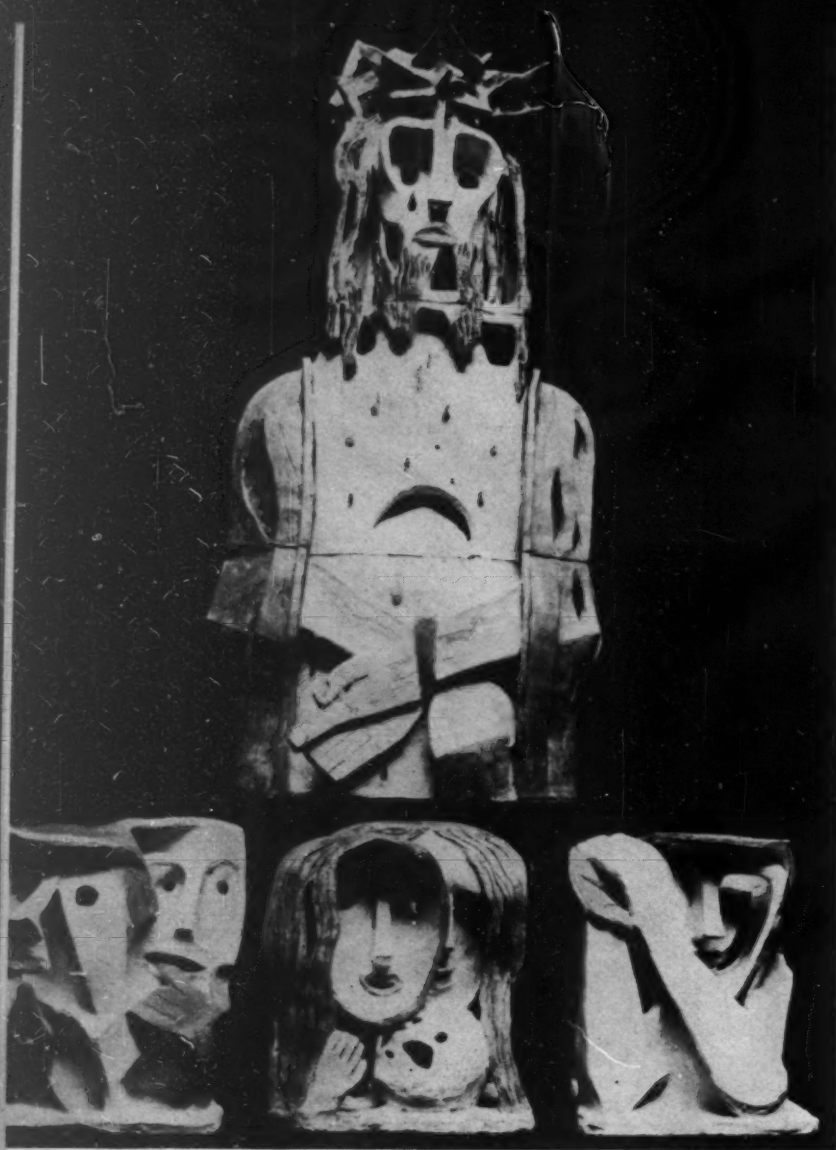
YOUNG MONK 17" H.
By HENRY ROX
South Hadley, Massachusetts

Prize from National Sculpture Society

VASE (16" H.) AND BOWL (8" H.)
By NANCY WICKHAM
New York

Prize for group from G. R. Crocker
& Company





ECCE HOMO 40" H. - 40" W.
By PETER LIPMAN-WULF
Oakland, California

*First Honorable Mention for
Ceramic Sculpture and Special
Commendation. Because of
the fragile nature of this piece,
it will not be sent on
the traveling exhibition.*

DATES FOR 13th CERAMIC NATIONAL CIRCUIT

(Selected Group)

BOSTON, MASS.—Boston Museum of Fine Arts.....	January 9 thru January 30
NORTHAMPTON, MASS.—Smith College Gallery of Art.....	February 9 to March 2
PITTSBURGH, PA.—University of Pittsburgh.....	March 13 thru April 3
CINCINNATI, O.—Cincinnati Art Museum.....	April 15 thru May 8
This booking arranged in connection with American Ceramic Society Convention	
YOUNGSTOWN, O.—Butler Art Institute.....	May 18 to June 8
DAYTON, O.—Dayton Art Institute.....	June 18 thru September 18
INDIANAPOLIS, IND.—John Herron Art Institute.....	October 1 thru October 23
MEMPHIS, TENN.—Brooks Memorial Art Gallery.....	November 6 thru November 27
UTICA, N. Y.—Munson-Williams-Proctor Institute.....	December 9 to 30
ROCHESTER, N. Y.—Rochester Memorial Art Gallery.....	January

Maija Grotell, (Cranbrook Academy of Art, Ceramic Dept.), Carl Schmitz, (National Sculpture Society), and Charles B. Jeffery, (enamelist, Cleveland Board of Education), found that this year's sculpture was largely representational rather than abstract. As a whole, they consider the 13th Annual Ceramic Competition the finest show in many years, and judging by the examples shown on these pages, we are inclined to agree.

PLATES (Three of set of six—each 11" D.)
By SASCHA BRASSTOFF
Los Angeles, California

Prize for six plates from Harker Pottery Company





Javanese Batik motif on muslin cloth

BATIK:

(Continued from page 7)

trickles through the slender tube attached to the cup. However, Mrs. Kiekenapp uses a brush which works just as well and is easier to handle. The wax is applied hot. In order to prevent the brush from stiffening, she holds it in the wax long enough to remelt any wax that had congealed on the bristles.

She uses a mixture of half bees-wax and half paraffin which is of about the right consistency to withstand the dye-bath. The best container for wax is a double boiler. This keeps it hot without discoloring it.

The next step is the dye-bath. The water for the bath should be warm and sufficient to cover the fabric. Only a

small amount of dye is necessary. The more frequent the dippings the faster the dye becomes. Mrs. Kiekenapp cautions that the dye should be completely dissolved or it will streak the fabric. She selected the lightest shade (gold) for the initial dyeing and, taking a sample of the material, tests the bath. Then she immerses the fabric in the bath and keeps it in constant motion to prevent uneven coloring. She wears rubber gloves to protect her hands in the dye-bath. However, if, in spite of care, the hands or clothing become stained, she recommends soda or ammonia in the wash water to remove the stains.

When all the color has been absorbed by the material, she removes it from the bath and spreads it between towels and heavy paper to remove excess water. If further dyeing is desired, the fabric should be thoroughly dried and the breaks in the wax repaired.

To remove the wax, Mrs. Kiekenapp places the batik between layers of heavy paper and irons it. She dips the material in gasoline to remove the remaining wax. She cautions that all wax should be rinsed from the fabric or its soft drape will be destroyed by stiffness. The final process is another ironing between papers to prevent streaking. And the result? Depending upon your practice, patience and skill, you should have a fascinating and attractive art piece that will grace any well-appointed home. ●

GREEK CHILDREN'S ART:

(Continued from page 12)

some leads for future avocational interests during slack times in the farming seasons.

I gave them no instruction as such, simply provided materials, administration for the finished product, and information or advice when requested, which was not very often, since they seemed perfectly content to tell their visual stories in their own way. It was of great interest to me to see that they worked, as did their forebears, largely from the graphic, visualizing impulse. It was my observation that most Greek children have in their graphic-plastic art expression a predominant bias for the life around them. They prefer to work with people, and animals; landscapes are sketched only as a setting for people. The humanistic concern of their national and ancient tradition is evident. This is not conscious, nor is it due only to the influence of the ancient art in their environment, some of which they do see and study. I think it is rather that the Greek people have always thought and felt in terms of human beings, of living things, rather than in terms of abstractions.

The work done at two rather typical schools should be mentioned here, since

so far as I could tell, it was carried on as a real program, and was in the hands of trained teachers. The Experimental School in Salonica, which was the laboratory school of the Teachers Training College there, had, as teacher, the artist Rengas. The paintings done here, which formed the major part of the work, had the color and liveliness of the best progressive schools in our own country, and I think the general objectives and practices were much the same. The second school, the Papastratos School in Athens, drew considerable support before the war from one of the great tobacco fortunes of the country, and was a leader in progressive methods in the general school program. The School also made a contribution through publishing, in the art field, a very fine brochure in color, reproducing children's drawings done at the School and in the public *Demotic* school at Grevenna. If these drawings were representative of the trend in Greek education at that time, we must sigh again over another wartime loss, and earnestly hope that materials and facilities may soon be made available to the many fine and sympathetic Greek teachers and to the hundreds of lively and expressive Greek children waiting to use them. ●

ARE WE STIFLING ART IN THE CLASSROOM?

(Continued from page 17)

nearby Whitney Museum of American Art, and in artists' studios which our classes visit as often as it seems expedient to do so. And needless to say, the study of art history, if properly conducted, aids greatly in drawing and painting courses, for the student is brought into a special sort of contact with the ideas and with the great variety of expression of the past.

TEACHER AND STUDENT A TEAM

I find that it is helpful to my classes if at times I draw and paint with them, for the students sense a stronger bond with the teacher and perhaps a certain reassurance if they see that both they and the teacher have the same problems to solve, and share the same kind of creative experience.

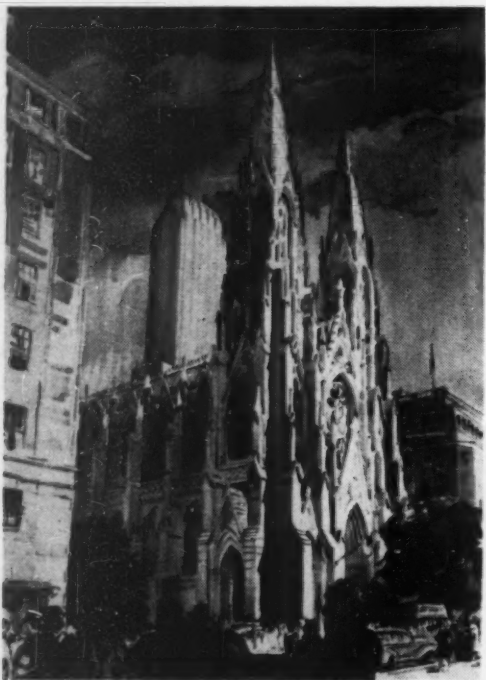
If some such approach as the one outlined above were widely adopted in high school as well as college courses in drawing and painting, these courses would take on far greater significance. Much good work has been done already in this direction, yet our goal should be the universal acceptance and enjoyment of the arts as creative expression based upon sound principles. ●

FREDERIC WHITAKER:

(Continued from page 15)

curate or inaccurate, has nothing to do with its success as a work of art. There is no virtue, *per se*, in painting realistically, and there is no particular virtue, either, in painting unrealistically. If you can improve your work and save time by working from photos, then, by all means, work from them. But, one admonition: the artist mustn't copy the photo any more than he would copy its original. Both are to be used as bases for operation, not as the final objective."

Sometimes Whitaker makes mental notes; sometimes quick, short-hand sketches on the spot, writing in a guide to colors. Sometimes he makes snapshots, as he has done in jaunts through Mexico. His take-off in the making of a picture, however, is not subject matter, but quali-



ST. PATRICK'S CATHEDRAL:

ty. It may derive from the color play in a clay quarry, the batik-like color on an old stucco wall, a girl's wet hair, or accidental forms created by nature in the Luray Caverns of Virginia where Whitaker painted an entire series of pictures, working by artificial light, and sometimes waiting motionless for hours when the light failed. More than once he had to be rescued from the dark caverns by guides with flashlights.

Whitaker was interested in the color and beauty of forms in light, not in the actual construction of the cave's objects, and when Geographic Magazine got wind of the series and sent a representative to look over the results, it turned thumbs down because the watercolors were not

based on geologic formation. They showed a painter's, not a scientist's, approach.

Whitaker has definite ideas on the subject of modern abstract art.

"Anyone," he says, "can make a stroke of paint on a board, a few lines here and there, some color spots, and call it an abstract picture.

"Personally I see no objection to a picture that looks like something, and nothing against giving the customer something he likes." Whitaker paused and then put a finger on the sore spot, "*If it doesn't degrade your art.*"

Critics, like juries, he feels, are too prone to judge a picture on the basis of what the general public does not like.

"Once," he said, poking a finger at a watercolor of various objects thrown together in an old shed, "I painted that picture just for a jury, because I knew it wouldn't accept anything 'sweet'. But never again!"

Whitaker, himself, has little inclination toward the "sweet". Some years ago, when he went down to Williamsburg, Virginia, he turned his back on colonial reconstructions, and found something more to his taste in the unreconstructed shacks where negroes were living.

The Whitaker approach, however, concerns itself with quality and with mood rather than with social comment, and his watercolors of dilapidated structures stress color, form, and their interrelationships. He never attempts to horrify or shock. He leaves that sort of thing to the propagandist.

"An artist," he declares, "must be able to think, to vision, and to sympathize, but not be a politician. To be an artist a man must try to be *great*. As you know, however, a river never rises higher than its source.

ART AND POLITICS

"Art doesn't bother me, but politics does. The propagandist in Art always knows what he is going to put down before he does so. He has a preconceived conclusion to support. That sort of thing is for the cartoonist and for the day. It's not for the ages. It deals with the inferiority complexes and the fury of the moment. People who really love America do not paint that sort of picture. Art is a state of mind. You may learn how to paint a picture, but you can't learn how to be an artist.

"A person with a tricky make-up can be counted on to turn out tricky pictures; so what you paint tells whether or not you are honest. Maybe there's an analogy

between art and science," he mused, opening a bottle of fruit juice. He reflected a moment and continued. "Science is divided into two parts—pure and applied. Fine art is like pure science; commercial art like applied science. Pure science seeks the truth, and has no preconceived ideas of what it is looking for. Often it comes up with a truth that is of no practical use to the world unless it can be applied. The province of the fine artist is to discover these new truths that deal with color and composition. The aim is beauty, but you may have to travel through ugliness to find it.

ON COMMERCIAL ARTISTS

"Commercial artists are the interpreters who use the truths dug up by the fine artists and translate them into advertisements or other popular material to be handed out to the public. In this way the truth can become generally understandable and understood."

Whitaker's own work is eloquent of the distinction between the pure and the applied. In the watercolor medium he moves freely. In ecclesiastical design he works in minute detail. Yet the discipline of this design makes itself felt basically in the watercolors.

To understand these two facets in the same creative personality one might contrast the two types of work. Take, for instance, the exquisite monstrosity he designed for the Eighth National Eucharistic Congress in New Orleans, Louisiana, and now permanently housed in the Cathedral there. Then look at "*St. Patrick's Cathedral*". So many awards, in fact, have accrued to Whitaker throughout the country since he has been exhibiting that he loses count of them, and merely brushes them aside as incidental.

Such a watercolor as "*St. Patrick's Cathedral*" is the work of one man who sees production through from the first line to the final picture. Thus, while an ecclesiastical object like a monstrosity is highly conventionalized, the watercolor is free. The former picks up and crystallizes age-old religious symbolism; the latter projects a personal reaction to life. The one represents the mass; the other the individual. Both forms of art, however, rest upon the discipline of design; and it is discipline, hard won at long labor, coupled with strong personal feeling that raises the artist beyond the reach of the craftsman or the amateur. Just as water cannot rise higher than its source, the artist cannot see beyond the limits of his own vision. His art is the gauge of his quality. ●

FUN IN THE DARKROOM:

PHOTOGRAMS

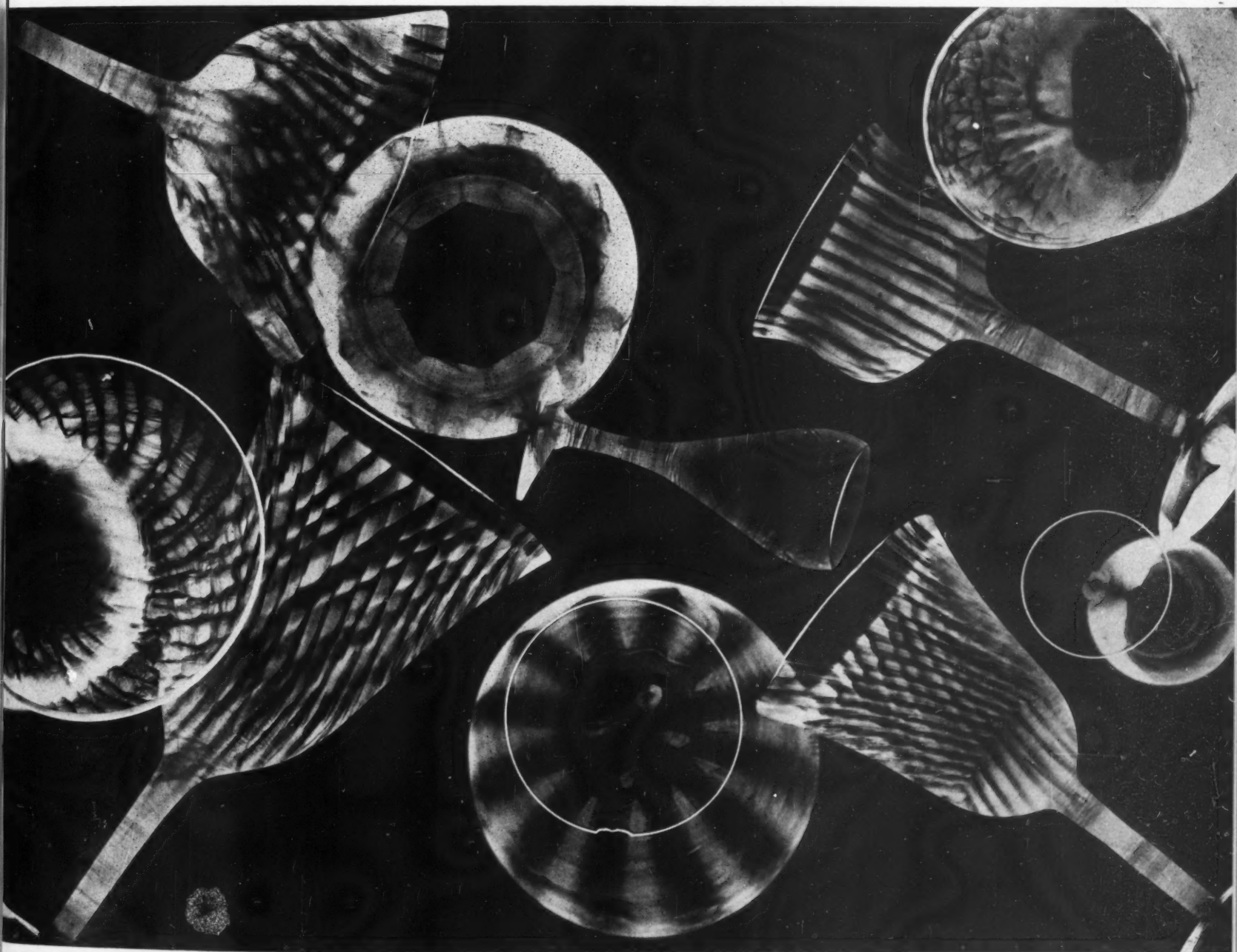
THE camera enthusiast has, at his fingertips, the means for making a new form of art. No paints to swirl, no brushes, clay or firing kiln is needed to enjoy the hobby (and often profit!) of designing photograms.

The process is a simple one, but it requires a degree of skilled manipulation and a sense of inherent design to produce worthwhile results.

A Photogram is defined as an image produced on sensitized paper, created in a darkroom by placing objects between the paper and the source of light. Actually, no equipment is needed except a dark closet, some developer and hypo, a light bulb, and light-sensitive paper. The developer, hypo and paper are economically obtainable at your nearest camera shop.

The possibilities of the photogram are endless. Placing bits of rope and shards of broken glass upon the paper and then flashing the light will result in weirdly beautiful patterns. Wave your hand across the paper and another fanciful result is achieved. Increasing or decreasing the amount of light, and screening the paper's surface during exposure, will cause varying shades of grey. Photographer Arthur Seigel, who created the photogram shown below, used nothing more than a few water glasses.

The entire outlay will cost you less than a dollar. It's a fascinating hobby, and if you're stuck for a form of entertainment at a gathering of friends, here's one method of solving the problem. ●



"SHAPES IN GLASS"

A Photogram by ARTHUR SEIGEL

The Latest in Books

AS REVIEWED BY

Design's Book Editor

DRAWING WITH PEN AND INK by Arthur Guptill. Reinhold Publishers, 330 W. 42nd St. NYC. \$10.00.

Guptill has long been considered an authority on drawing methods and the teaching of the techniques employed; his massive book on the subject will be all that his devotees expect. There are many illustrations and the text is written quite simply, with the characteristic "art is really down to earth" style that has become a Guptill trademark. If we have something to pick a bone about, it is probably the way that Mr. Guptill praises his choice of illustrative material a bit too lavishly, leaving little opinionating to his readers. Thus, we find that this drawing is "very charming", that one is "splendid"; which all can become a bit gagging if served in large amounts.

The book is 431 pages long, and the reader may find it informative, well laid out and reasonably authoritative.

PAPER SCULPTURE by Tadeusz Lipski. Studio Publications, 381 Fourth Ave. NYC. \$1.50.

An informally informative little book whose text is mostly photographic, intended for the display and advertising poster artist. The writer assumes nothing in regard to the reader's past training—he starts from basic fundamentals and follows through in his own uniquely distinctive style. Most of the material here is three dimensional in nature; flat poster making is left to others, for Lipski injects professional realism into all his work.

EL GRECO by Maurice Legendre. Hyperion Press, 270 Madison Ave. NYC. \$6.00.

El Greco is the favorite of countless thousands of art lovers. His bold, clear and dramatic work has placed him among the top few artists of all time. Legendre is a writer who may speak with authority

upon this subject, for he is Director of the noted *Casa Velasquez* in Madrid, and had free access to the "Little Greek's" paintings. In this volume we have a treasury of exquisite oils, many in full color—the blazing color that makes El Greco the master of emotional painting.

CHILDREN BEFORE MY CAMERA: by Adolf Morath. American Photographic Publ. Co., 353 Newbury St. Boston.

A delightful book. Easily read, easily understood, here is an excellently illustrated volume for the camera enthusiast, which explains the lighting and technical methods by which each of the well-chosen pictures was made. The 233 illustrations are all of children, from infancy to early 'teens. Few are posed, and it is the author's intention to indicate that heart-warming photographs may be made by amateur as well as professional, with little equipment other than a simple camera and a willing model. If you have been seeking a "How-to-do-it" book on child photography, your five dollars will prove a profitable investment.

PORTFOLIO OF WILLIAM BLAKE, PORTFOLIO OF PAUL GAUGIN. Studio Publications, Inc. N.Y.C.

Nine deluxe size full color reproductions of the famous poet-artist's "Paradise Lost" paintings on fine rag paper. Next to owning the original works, these reproductions are the finest possible addition to a collector's archives. The second portfolio, priced at \$7.50, consists of twelve full color woodblocks of the tahitian work of Paul Gaugin, French impressionism's tragic master, all but two rendered after his return from that lovely island paradise. These are the first woodblock prints made by Gaugin, whose usual medium was paint. As the plates from which these were made were, of necessity, copied from the original work, the rendition is not as finished as was the work of Blake, for Gaugin did his carving with a common carpenter's leather gouge. This fact can be overlooked by the lover of the French master's facile art, for their very crudity lends an air of personalness to the pieces.

THE SCULPTOR'S WAY by Brenda Putnam. Watson-Guptill Publications, Inc. N.Y.C. \$7.50.

The ultimate in texts to serve the student sculptor. Conversationally written,

this volume covers the field like a blanket, ignoring little that would be of possible interest and information to the non-professional. 341 pages with about two hundred plates and an additional hundred diagrams make this a combination of several volumes in one. The author offers her own viewpoint on matters, but does not insist that hers is the only approach or method, and for this reason the book will be of value to all.

ART AND SPACE by Aaron Berkman. Social Sciences Publ. 1966 B'Way, N.Y.C. \$6.00.

A book dealing with space concepts, tracing their first appreciation in Byzantine times, and bringing the reader up to the present era. As art-historic material, the book is well written; we question the use of certain Picasso and Cezanne works, which, to our mind at least, have been done to death in their capacity of serving as examples to prove points. This volume will be appreciated by the technician rather than the simple art lover.

PERSIAN ART: Studio Publications, Inc. N.Y.C. \$2.00.

Published in conjunction with American Fabrics, Inc., this brochure is lavish and richly illustrated with full-color reproductions that will delight the eye of the viewer. It should prove a boon for art collectors and, surprisingly, for dress designers, art students and—well, just about everyone. Not only is the brochure an art treasure in itself, but it is also an anthology of the best in poetic verse of the Persian culture.

HOMES; SMALL, MEDIUM AND LARGE: Reinhold Publ. Corp., 330 W. 42nd St. N.Y.C. \$5.00.

Selected by the editors of Progressive Architecture, the contents are made up of the best of contemporary home design; not homes that someone *might* build, but homes that people *are* building every day. Many illustrations, both photographic and in plan form, complement the text, and this should prove a handy volume when you start thinking about arranging for a visit to see your banker.



DO YOU WANT TO EXHIBIT?

TYPE OF EXHIBIT	DATA
Serigraphs	Open to all artists. Prizes. Serigraphs only. Fee for non-members, \$1.00. Entry blank due Feb. 16. Work due March 1. Show is Mar. 28-May 7. Write Doris Meltzer, Serigraph Galleries, 38 W. 57 St., New York 9, N. Y.
Oils, water-color, tempera	Open to all artists. Fee \$5.00. Jury. Entry cards due Mar. 21. Work due Mar. 28. \$225 cash prizes. 600 purchases also. Exhibit from Apr. 23-May 23. Contact: Society-Cooperative Ass'n. State Teachers College, Indiana, Pa.
Oils, watercolor	Open to artists in Missouri and adjacent States. No fee. No prizes, but purchases. Entry due Mar. 31. Showing Apr. 9-May 7. Contact: Winslow Ames, Springfield Art Museum, Springfield, Mo.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF MARCH 8, 1933 AND JULY 2, 1946.

Of Design published monthly except July, August and September at Columbus, Ohio, for November, 1948.

State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Gerry A. Turner, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Design, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date showing in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, and July 2, 1946, (section 537, Postal Laws and Regulations), to-wit:

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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(Signed) Gerry A. Turner,
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1948.

WINIFRED SIMCOX.

(My commission expires July, 1949)

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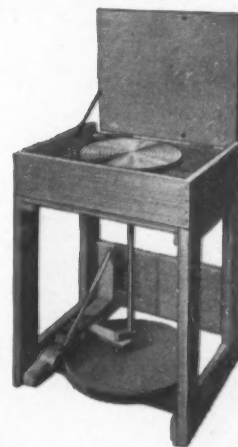
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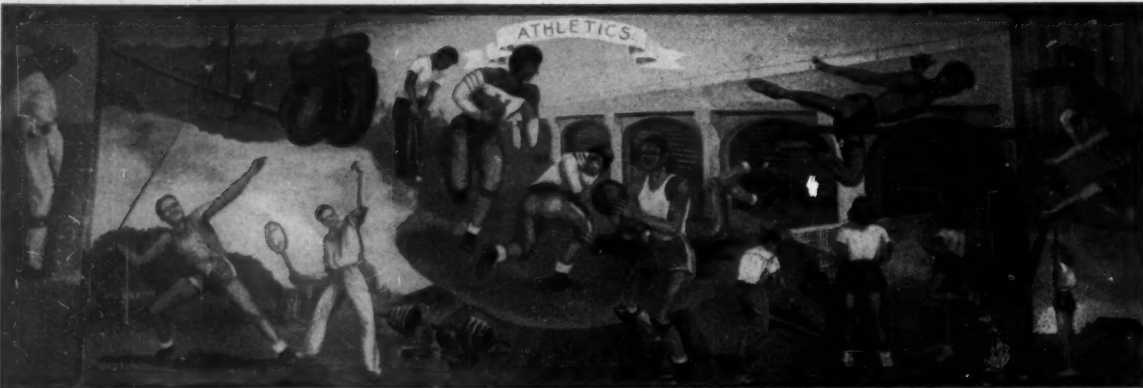
There are many new and different uses for a common-place medium such as liquid and powder tempera that do not occur to the average teacher. Below are listed some of these suggestions and ideas.

FOR WATER COLOR

The creamy consistency of Prang Tempera colors is suitable for painting wood, glass, metal, cardboard or any clean surface. To make a transparent water color, just add more water and to obtain tints add white.

FOR FINGER PAINTING

Powder tempera makes a perfect finger paint when mixed with tempera mixer it's as simple as that! And this finger paint keeps indefi-



nitely. Mixed with liquid paste it makes a good finger paint, too; or, cook one-half cup cornstarch and one quart water until clear, then stir in powder tempera mixed with water to a smooth paste. Finger painting is an ideal form of self-expression for children and is also used widely in therapy work.

FOR OIL PAINTING

For a smooth-working, permanent oil paint, thoroughly mix 2 level tablespoons of powder tempera with turpentine to make a thick paste. Add 3 tablespoons of varnish and stir until smooth. More varnish gives more gloss, and more powder tempera, a flatter finish.

FOR STENCILING

Beautiful effects can be easily achieved by using stencils. For dry stenciling, a piece of felt or cloth dipped into powder tempera and rubbed on the paper which the cut stencil exposes provides unlimited design possibilities. Stencils may also be used effectively by using liquid tempera and applying with a brush, or thinning the consistency and applying with an ordinary spray gun. You may use the color in the cut-out portion of the stencil or around the removed portion.

FOR SILK SCREEN

For a speedy way to repeat a design a great number of times, the silk screen process is ideal. Simply mix powder tempera with water to a creamy consistency, add one or more parts of Prang Tempera mixer with #1965 and follow the usual silk screen procedure.

FOR BLOCK PRINTING

A simple and inexpensive block print-

ing ink can be made by combining one part varnish and three parts powder tempera. A convenient way of mixing is with a palette knife or spatula on glass. The formula eliminates the trouble and expense of purchasing block printing inks. Roll a brayer back and forth until the mixture is tacky, then roll over your block and print.

FOR ENAMELING

Instead of an expensive range of enamel paints, powder tempera can easily be mixed with clear shellac, lacquer, or varnish to produce an outstandingly brilliant enamel finish. The desired hue in exactly the needed amount can be quickly mixed with considerable saving of effort and cost.

FOR AIR BRUSH

If you are adept with an air brush, you will find tempera an excellent medium. Simply thin with water to the desired consistency, and use as you do a regular air brush paint.

FOR WOOD STAIN

Mixed with a little linseed oil or turpentine, powder tempera makes an ideal wood stain. Mixed with gloss oil, it makes a splendid water-proof lacquer for wood-work.

FOR SPATTER PAINTING

Cut a stencil design and fasten either the inner or the outer cut sections to the paper you plan to use. With a garden or insect spray gun, spray tempera either through or around the stencil design. For nature study, flowers, leaves or other nature forms can be used in place of the stencil. Another spatter method is to dip a tooth brush in a saucer of color. Hold a piece of wire screening horizontally over the stencil and rub the toothbrush across it.

FOR COLORED INKS

The "micro-fine" quality of Prang Tempera and the richness of its colors, make it perfectly adaptable for use as a colored ink. Just mix with enough water to flow easily from a regular pen, lettering pen, or mechanical drawing tool.

FOR FABRICS

Powder tempera has always been used, and still is used, for fabric decoration. It is as successful as any powder color could be for this purpose. However, for fabric decoration that has the appearance, the "feel" and the wearability of real professional work, is fast to washing and cleaning, non-fading in sunlight, produces sharp clean work without stiffness—we recommend the colors which the professionals use, and which are now available for use of individuals. Prang Textile Colors.



Illustrations, reading from the upper left

Children at Pasadena Junior Museum Workshop, painting puppets with tempera colors.

Experimenting with stencils and tempera in a spray gun for spatter prints.

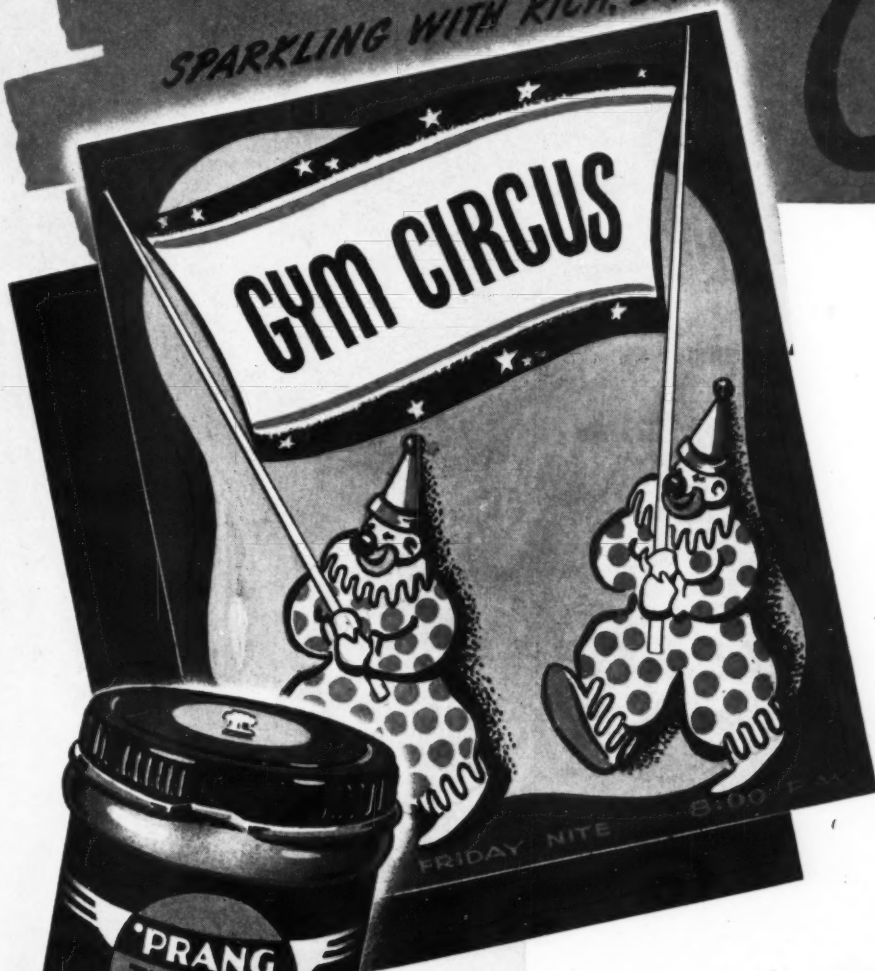
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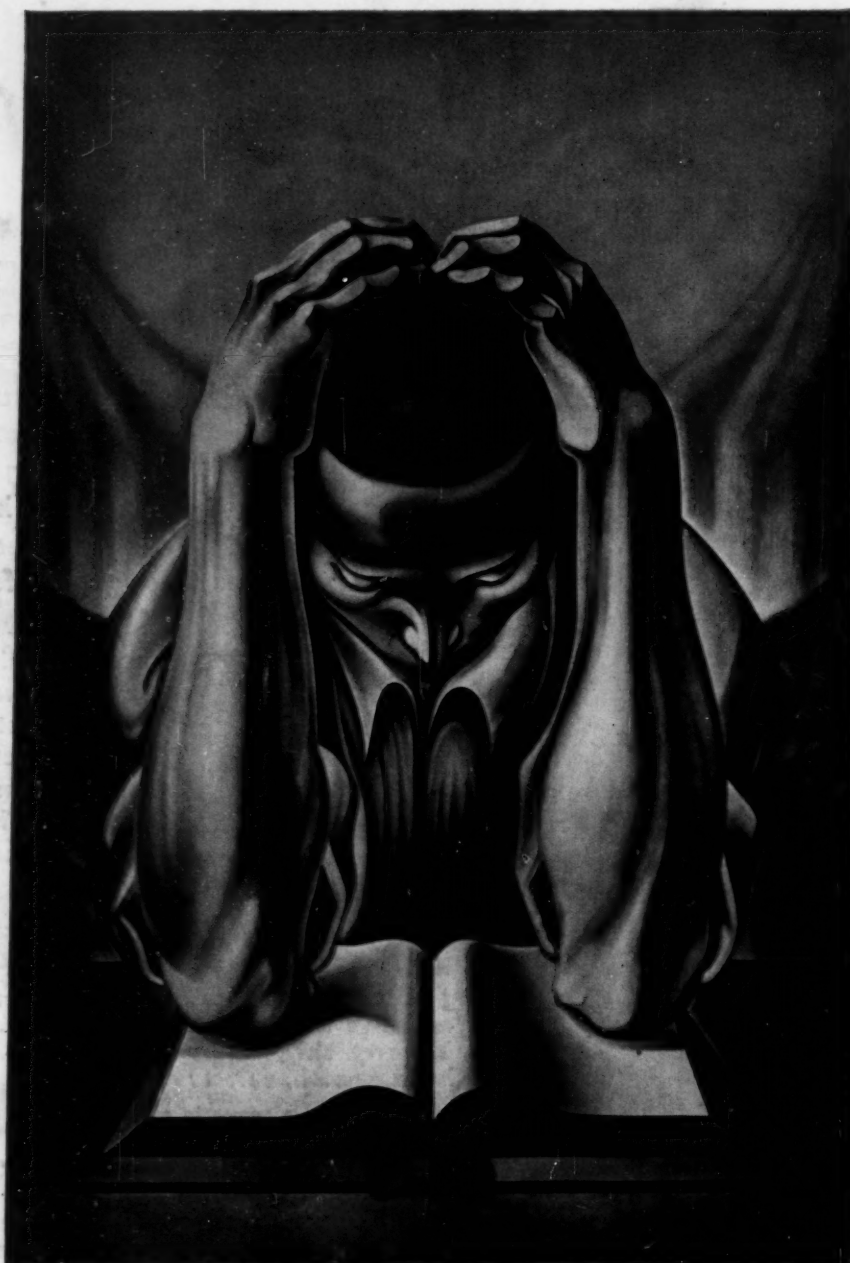
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THE STUDENT

See article, page 8

by ABRAHAM JOEL TOBIAS

